

• No. 125 • Sept. 15 • \$2.50 (\$3.75 in Canada)

AMAZING HEROES



THE RETURN OF FRANK CIROCCO

Jon Sable T.V. Preview

SERIOUS COMMENTS ABOUT A FUNNY MAGAZINE



"[*Centrifugal Bumble-Puppy*] is a good healthy step in the right direction—over the edge. It looks like it can provide a good environment for cartoonists who take being funny seriously to flourish...I raise my ink bottle and drink a toast hoping it can survive."
—*Art Spiegelman*



"I find *Centrifugal Bumble-Puppy* to contain some of the freshest, most eccentric comic art available today. William Clark, Matthew Finch, and, of course, Norman Dog are standouts in this well-selected group of deviants."
—*Rick Geary*



"There are many people among us who have little or no sense of humor, have no idea what's going on in this world, don't want to know what's going on, read leesy comic books, and have bad breath. And then there are those of us who support *Centrifugal Bumble-Puppy*."
—*Peter Bogue*



32 nice big pages • Monthly • Black and white • \$2.25 (\$3.40 in Canada)
• Recommended for mature readers • On sale at all comic book stores

FANTAGRAPHICS BOOKS

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SEPTEMBER 1981

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DC: Deluxe History, Shadow Portfolio, New Star Trek, G4, Forever People

Shipping in October will be the limited edition *History Of The DC Universe* hardcover book, featuring 32 pages of new art and a three-page "jam" filled with an assortment of characters drawn by more than fifty artists. Also included with the book will be a three-panel page of the logo. Cost will be \$29.99. A special signed edition, limited to 1,000 copies, will also be available at \$39.99 each sometime next year.

The *Black OZ* novel series will be collected in a 300-page trade paperback edition on sale in November. Bill Sienkiewicz's cover paintings for the first six issues of the *Shadow* will be reprinted into a portfolio and in October. *Star Trek: The Next Generation* will be a six-issue miniseries, based on the new television series, written by MICO CARLOS, pencilled by MARK MARCO, inked by CARLOS GARDON. The first issue will have a painted cover by BILL SIENKIEWICZ. Also the covers of five mini-series, *Green Arrow* (scripted by MIKE GIBILLI, with art by ED HANNAH) and *DECK GORDON*.

Jack Kirby's *Forever People*, described as a "pure release" in the "super-powered fantasy children of New Genesis" returns in October in



Kirby's *Forever People* team take their way into a sub-zero.

their own all-time mini-series, written by MARK DECATTER, pencilled by MARK CULLINS, and inked by KARI KESSEL. PHIL HOULEY, DOUG KICE, and

DELANO BARTA are slated to do a *Flame* (also mini-series, release date not scheduled).

Kitchen Sink: Omaha, Cruise, and Steve Canyon

The *Collected Omaha*, Volume One will go on sale at the end of November. The 128-page book by REED WALLER and KATE WOBLEY will reprint, chronologically, the stories that appeared in *Smash*, *Forever*, *Sev*, and the first two issues of *Omaha*, and include such events as Chuck and Omaha's meeting. There will be a two-part collection of \$2.95, and a signed hardcover for \$29.99 with a reprint in place signed by WALLER and WOBLEY. Both editions will feature as it is a 70-page of *Omaha*. Celebrating the strip's 50th Anniversary, the November issue of *JOHN CANIFF* Steve Canyon will be 122 pages (three complete adventures), feature CANIFF talking about the strip, and will be printed in both color (57.95) and hardcover (129.95) editions.

HOWARD CRUISE, creator of *Barfy*, is spotlighted in *Da Capo* *Artists With The Angels*, a 122-page hardcover collection "comic book art and stories for adults" featuring work from *Smash*, *Gas*, *Comix*, *Barfy*, *The Village*, *Kitty*, *Nero*, *Metal*, *Anything*, *Love*, as well as a new story entitled "Felix's Friends" and will



Chronological first chapter in November.

include a signed and numbered bookplate. *St. Martin's Press* will publish a softcover version this fall. *Smash* *Issue #3* will have a good back issue and, the *Flash Gordon* strip reprints will definitely begin in 1957, when HANNUY BLONCHON was doing the writing and layout.

Cynicalman ...THE PAPERBACK!



by
Matt Fossell

The Cynical Paperback

Thunder *Star Press* has introduced that Matt Fossell's *Cynicalman*. The *Paperback* is scheduled to debut in late September. The book, originally planned to contain 160 pages, will now contain 180 pages and will retail for \$9.95 in the United States and \$8.95 in Canada.



My constant companion
How it must change
Me, or the priest
I shall be coming
do good
I'll meet in my mouth
I'll meet with a
death of your last
I'll be it. My deeper sleep
My duty in looking it
it's coming

—John Constantine

Jamie Delano and John Ridgway demonstrate brilliantly that English horror didn't vanish with the fog and gas-lit cobblestones of the Victorian era. Instead, it lives on amongst the litter-haunted shopping malls and vandalized tower-blocks of today, a new horror to suit a new England. Riveting, spine-chilling stuff.

—Alan Moore

Jamie Delano and
John Ridgway

New Format
Monthly Series
Starting in
September

Suggested for
mature readers



ACTION! ADVENTURE!



HOTSPUR

We will be as sharp as his sword!
A fierce action comic written
by John Cunniff, Earl Miller
and Neil Jones



STRIKE!

The power of 4 God
in the hands of one strong man...
a monthly comic
by Chuck Brown and Tony Lyle

PRESENTING
THE
NEW



4 WINDS
LINE



Prowler

In the City of Dread and Night—his lair!
a monthly comic
by Timothy Wooten and Gene G. Snyder III



WINTER WORLD

New things are in store for the
Season of Frost!
A three issue comic written
by Chuck Brown and Jerry Lafferty

ECLIPSE COMICS™

Sept. 1-15

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ADVENTURE AND INTERNATIONAL

PUMA BLAZE #1

Story: Dennis Neasey
Art: Michael Judd
\$1.75 (US) (US\$2.00) (US\$2.50) (US\$3.00)

ADVENTURE-PANANTIN

GENESIS #100

Story: Ray Sien
\$1.75 (US) (US\$2.00) (US\$2.50) (US\$3.00)

ANGEL

Tom: \$1.50 (US) (US\$1.75) (US\$2.00) (US\$2.25)
Matthew: \$1.75 (US) (US\$2.00) (US\$2.25) (US\$2.50)
All shipping in September: Don: \$1.50 (US)
\$1.75 (US) (US\$2.00) (US\$2.25) (US\$2.50)

STANDSTILL #1-3

Story: Mike Jones
Art: Mike Jones
\$1.75 (US) (US\$2.00) (US\$2.25) (US\$2.50)

APPLE COMICS

BLOOD OF STACULA #1

\$1.75 (US) (US\$2.00) (US\$2.25) (US\$2.50)

ARCHIE COMICS

Top new chapters this month: Archie & Me
Archie & Veronica Archie & Betty
Archie & Jughead Archie & Jughead
Archie & Jughead Archie & Jughead

ARCHIE COMICS

DEWORLD #1

Story: Mike Jones
Art: Mike Jones
\$1.75 (US) (US\$2.00) (US\$2.25) (US\$2.50)

THE FUGLER #10

Story: Mike Jones
Art: Mike Jones
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GUARDY 2.0 #1

Story: Mike Jones
Art: Mike Jones
\$1.75 (US) (US\$2.00) (US\$2.25) (US\$2.50)

JACK HENRY #1

Story: Mike Jones
Art: Mike Jones
\$1.75 (US) (US\$2.00) (US\$2.25) (US\$2.50)

SECRET #1

Story: Mike Jones
Art: Mike Jones
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AUGUST COMICS

STANDSTILL #1

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Art: Mike Jones
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BENT NAIL

Story: Mike Jones
Art: Mike Jones
\$1.75 (US) (US\$2.00) (US\$2.25) (US\$2.50)

BLACKTHORNE

BRANDSTAIN 3.0 #1

Story: Mike Jones
Art: Mike Jones
\$1.75 (US) (US\$2.00) (US\$2.25) (US\$2.50)

SHOW OF THE BEAR CLAN #1

Story: Mike Jones
Art: Mike Jones
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DEER TRACY HENRY #10

Story: Mike Jones
Art: Mike Jones
\$1.75 (US) (US\$2.00) (US\$2.25) (US\$2.50)

GUARDY 2.0 #1

Story: Mike Jones
Art: Mike Jones
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JACK HENRY #1

Story: Mike Jones
Art: Mike Jones
\$1.75 (US) (US\$2.00) (US\$2.25) (US\$2.50)

SECRET #1

Story: Mike Jones
Art: Mike Jones
\$1.75 (US) (US\$2.00) (US\$2.25) (US\$2.50)



THE HONK HOW TO DRAW

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OSMA ELITE #1

Story: Mike Jones
Art: Mike Jones
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ignorance and sophistication
cruelty and kindness

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miles

sampayo

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WIKI SPECIAL #1
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POISONER #2
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PRINCE COMPS #2
Super! The second of the two books which the
prince thought it was.
Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)

SHOCKEN TEAM-UP #1 (of 2)
All of Earth's greatest heroes against the
alien "Threats".
Story: **Eric Heister**
Art: **John & Karen**
\$1.00 (no other comic shops in Sept.)

AMERICAN FLAG #2
Super! The second of the two books which the
prince thought it was.
Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)

THE GARDEN #1
The first of the two books which the
prince thought it was.
Story: **Eric Heister**
Art: **John & Karen**
\$1.00 (no other comic shops in Sept.)

THE GARDEN #2
The second of the two books which the
prince thought it was.
Story: **Eric Heister**
Art: **John & Karen**
\$1.00 (no other comic shops in Sept.)

THE GARDEN #3
The third of the two books which the
prince thought it was.
Story: **Eric Heister**
Art: **John & Karen**
\$1.00 (no other comic shops in Sept.)

THE GARDEN #4
The fourth of the two books which the
prince thought it was.
Story: **Eric Heister**
Art: **John & Karen**
\$1.00 (no other comic shops in Sept.)

THE GARDEN #5
The fifth of the two books which the
prince thought it was.
Story: **Eric Heister**
Art: **John & Karen**
\$1.00 (no other comic shops in Sept.)

THE GARDEN #6
The sixth of the two books which the
prince thought it was.
Story: **Eric Heister**
Art: **John & Karen**
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THE GARDEN #7
The seventh of the two books which the
prince thought it was.
Story: **Eric Heister**
Art: **John & Karen**
\$1.00 (no other comic shops in Sept.)

THE GARDEN #8
The eighth of the two books which the
prince thought it was.
Story: **Eric Heister**
Art: **John & Karen**
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THE GARDEN #9
The ninth of the two books which the
prince thought it was.
Story: **Eric Heister**
Art: **John & Karen**
\$1.00 (no other comic shops in Sept.)

THE GARDEN #10
The tenth of the two books which the
prince thought it was.
Story: **Eric Heister**
Art: **John & Karen**
\$1.00 (no other comic shops in Sept.)

SHOCKEN #2
The second of the two books which the
prince thought it was.
Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)

SHOCKEN #3
The third of the two books which the
prince thought it was.
Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)

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Art: **John Decker** (shop in Sept.)

SHOCKEN #11
The eleventh of the two books which the
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Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)

SHOCKEN #12
The twelfth of the two books which the
prince thought it was.
Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)

SHOCKEN #13
The thirteenth of the two books which the
prince thought it was.
Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)

SHOCKEN #14
The fourteenth of the two books which the
prince thought it was.
Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)

SHOCKEN #15
The fifteenth of the two books which the
prince thought it was.
Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)

SHOCKEN #16
The sixteenth of the two books which the
prince thought it was.
Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)

SHOCKEN #17
The seventeenth of the two books which the
prince thought it was.
Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)

SHOCKEN #18
The eighteenth of the two books which the
prince thought it was.
Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)

SHOCKEN #19
The nineteenth of the two books which the
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Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)

SHOCKEN #20
The twentieth of the two books which the
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Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)

SHOCKEN #21
The twenty-first of the two books which the
prince thought it was.
Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)

SHOCKEN #22
The twenty-second of the two books which the
prince thought it was.
Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)

SHOCKEN #23
The twenty-third of the two books which the
prince thought it was.
Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)

SHOCKEN #24
The twenty-fourth of the two books which the
prince thought it was.
Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)

SHOCKEN #25
The twenty-fifth of the two books which the
prince thought it was.
Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)

SHOCKEN #26
The twenty-sixth of the two books which the
prince thought it was.
Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)

SHOCKEN #27
The twenty-seventh of the two books which the
prince thought it was.
Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)

SHOCKEN #28
The twenty-eighth of the two books which the
prince thought it was.
Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)

SHOCKEN #29
The twenty-ninth of the two books which the
prince thought it was.
Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)

SHOCKEN #30
The thirtieth of the two books which the
prince thought it was.
Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)

SHOCKEN #31
The thirty-first of the two books which the
prince thought it was.
Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)

NEED COMICS

CAUTION THUNDER AND RAIN
The first of the two books which the
prince thought it was.
Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)

CAUTION THUNDER AND RAIN
The second of the two books which the
prince thought it was.
Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)

CAUTION THUNDER AND RAIN
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CAUTION THUNDER AND RAIN
The thirteenth of the two books which the
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Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)



GLASSSTONE COMICS

WICKET HOUSE #24
The first of the two books which the
prince thought it was.
Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)

WICKET HOUSE #25
The second of the two books which the
prince thought it was.
Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)

WICKET HOUSE #26
The third of the two books which the
prince thought it was.
Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)

GRAPHICPRESS

SHOCKEN #2
The second of the two books which the
prince thought it was.
Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)

STITCHER DARK PRESS

SHOCKEN #2
The second of the two books which the
prince thought it was.
Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)

SHOCKEN #3
The third of the two books which the
prince thought it was.
Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)

SHOCKEN #4
The fourth of the two books which the
prince thought it was.
Story: **Tom Decker**
Art: **John Decker** (shop in Sept.)



let yourself in on
the best kept secret
in comics

past and your child's



recommended for motor neurons



IMPOSING MARSHAL LAW!

A Preview of Epic's Future World of Super-Heroes and Stern Justice

by Frank Plowright

San Francisco in the near future. It's not a nice place to be. The long forecast earthquake has occurred. That, and resulting tidal waves, have devastated the city, leaving leaning buildings, planes crashed in the ruins and an aircraft carrier deposited on the freeway. While the government decides whether to rebuild the city or to declare the area a national catastrophe, the tide has just receded in the newly constructed San Francisco. The rubble is now occupied by super-powered thugs, created by a government that no longer wants them. Maintaining a semblance of order in this bleak landscape is the leader and hero of the new *Imposing Marshal Law*. That's the premise of a new bi-monthly series coming from Epic Comics in August, written by Pat Mills with considerable input from writer Kevin O'Neill.

"I started when Kevan came up with the name," says Mills, "and we both knew we wanted to see some kind of literary coup de the future. There are various ways that a world could be done but I could think of nobody [I] like more than a guy whose job it is to stand down super heroes and give many of them whistles in richly deserve. It should be pointed out from that they're not just enemies that we should feel sorry for, they deserve everything that they get."

The super-powered characters are a well-known phenomenon in this America, having been engineered by the government in order to fight a war in South America. It is this known as the Zone. They are the work of Dr. Shreck, genetic engineer who developed the process for creating super-heroes, and who leads the leading organization for them, S.H.O.C.C., standing for Super-Hero Operational Command and Control. "It's not conceivable that there will be super-heroes in the future,"



seed while replacing the basis for the series. "The American pursuit of life at the moment has already legitimized and given approval to experiments involving all kinds of mutations of natural sciences and fictional life and there's some kind of open door policy as far as human beings are concerned. If there are going to be super heroes as the future is far more likely that they will be the product of government backed technology than by someone accidentally working in front of a genome try machine. The Star Wars idea of an armada over America is far more realistic than any super hero you're likely to create actually, and it's clear, so we've used the Star Wars analogy to back up a lot of our reasoning."

The secret heroes are categorized according to the abilities they're born with. "The Flying heroes are the elite, and then it goes all the way down to ground level," explained O'Neil. "Who are these poor bastards who've had some physical overexposure and are then given some transitory powers like bending iron flames, which would be appealing to reality. You couldn't have a kid every four years now, can you? It's quite like Superman."

With the war in the Zone settled all these super-powered characters were suddenly superfluous. They returned to the USA surrounded and formed gangs, ruining the country and doing as they pleased, with the worst of them ending in San Francisco. They're not usually at war with each other because there's no other opposition.

Marshalling Character

Marshall Law is also a victim of the Zone, having arrived with a black headband of power-gliders known as the Burning Eagles. "Like a lot of Villains who've had a very hard time coming to the west," said Mills. "So coming back is super heroic to read as a 'righteous justice on his own terms' meaning that it wouldn't hurt because the whole nature of going outside the law is very suspect. He was about the job, went up there and principle of it takes a thief to catch a thief and it was also making his reputation official. He does have personal doubts about the job, but he's the only guy who craps on his own head. He's the underdog detective up against the establishment, the type of character you see in *Blade Runner*, but instead of beating down criminals and ending them, he's beating down super heroes. I imagine as well come out of the closet and say that permitting super heroes in Marshall Law's name, and we're within reason. He's not supposed to be a place where he says that he believes what a lot of them do and what a lot of them have become."

In addition to *Blade Runner*, Mills

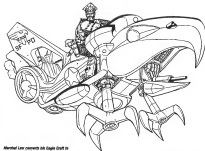


A *Star Trek* special page has Marshall Law IV, entitled "Ties and Shippers."

views Marshall Law to a community policeman who lives and works in the secret city. His costume is a flameless leather costume on a policeman's uniform from which he hangs insignia from your vestments," said the character with the usual human identity of super-heroes. "That's to do with his particular super powers," explained Mills. "One of the main things for war it that they don't want to feel pain, so their particular super hero doesn't. It's actually technically possible today by putting a transmitter on the bottom of the spinal cord. Pain runs up the spine to the brain, so if you have a remote breaker you don't feel pain. He feels sensations, but not chronic pain, so he can go through into battle. The battle was in like a cut out to beat the signal, and of course, it's also a symbol that he's a brutal agent. An amazing corollary to this is mentioned by O'Neil. "We go through this he's on drugs because when he's on cocaine he's got all these rock stars down our ass."

Not being a gross follower of super heroes Mills was able to approach

the grant with a relatively fresh outlook, and many ideas have come from his own looking at the tradition. When he came back from the Zone, Marshall Law was just an unemployed blue collar worker "and then connects with the usual human identity of super-heroes," he said, "because they're always down from the middle class. They're journalists, lawyers, millionaires, and the image of super-heroes is essentially middle class." Coming from an entirely different background, Marshall Law's attitudes are different. "He's a very direct person who tends to cut fire and then back. He also appears from a more police reason. Mills's imagination is that the super hero is a traitor of a secret code or background and has a selection of hardware as his disposal. The gun is modified to fit special he'll use, with a trigger being the trigger seen in the first issue. It's designed to open over a net when firing, splashing anyone flying over it. He's also related to the Eagle Craft from the days in the Zone, modifying it into an all-purpose chopper."



Marshall Law connects the Eagle Craft in a more practical urban assault system. Mills did not re-ignite, since they have it dealt with the pain, Mills and O'Neil bring a head out to the super hero.

No One Above the Law

While there are subplots and characters running through the series

The super-heroine *Debut*, a child of Main Street of Marshall Law's age, as available today figure.

the primary thrust of the first six issues is a murder story. A series of several murders occurs, each involving a woman dressed in the country's most famous super heroine. Crime.

"Crime is a fantasy figure, the consummate Machine or Master of the world," according to Mills. "A lot of preliminary dress up in Crime to purely sexual features." This is unfortunate for the strip-to-strip woman as the first issue who discovers that she's been killed out by the Stripper, who prevents her to kill her.

"The murderer is killing himself the Stripper for reasons that have to do with the final explanation of who he is," explained Mills. "He regards himself as the lowest of the low. He's not proud of what he's done, but knows that he's going to do it again. He's whole existence is based on a murder. He has one weakness in the bag he wears over his head, has a chest bar for a cloak and bag tactical figure hanging off the rest of his figure. He intends to grab the end of the chest bar, and is preparing himself for the big one, as Crime is like a blue film. These super powers are not just wearing chairs around pushing, they are powers that I can believe in, so the powers of incredible sexual abuse and the Stripper has to prepare himself with these substitutes."

Marshall Law suggests the hero known as the Public Agent is responsible for the Stripper's crimes. Described by O'Neil as "a public relations expert—the Public Agent of super heroes," the Public Agent is a character who has been, usually super-powered and at one in a society



You can't keep
a good man down.

The MASKED MAN



SABLE STALKS THE SMALL SCREEN



Jon Sable is a man pursued by dark memories of his past. He barely died, his life shattered, his series redemption in helping others."

With these words, Tati Sorenson, series television director, the hero of the new dramatic series pilot, *Sable*. And while the description rings a bell right now with readers of Mike Gold's column, Jon Sable's previous series for First Comics, it will slowly be familiar to millions more, when *Sable* appears as a television replacement series on ABC this winter.

Television series based on comics

by Brian Nelson

books have brought us both ecstasy and agony. For much of our lives, memories of George Reeves in the old *Adventures of Superman* series, those are also missing recollections of the *Roman* TV series and its trademark campiness. And while the Incredible Hulk did very well on network TV, his fellow Marvel super heroes rarely lasted beyond their first pilot. This being the case, would network executives approach some corners based

series as highly suspect properties? "Not at all," says *Sable* executive producer Chuck Boreis. "Jon Sable is firmly grounded in realism, it's a good, straightforward story in a time when you're getting people like Oliver North running around. It's highly plausible that you'd have someone like Sable, too."

Boreis' entry, of course, is Jon Sable's background as a spy and soldier of fortune, which he has put aside to seek a new future as an honest man in love. Boreis has worked closely with both Jon Sable comic

FANTAGRAPHICS TOP OF THE LINE!

So you want comics—but do you want to stay with the same old thing? Do you want endless rehashings of the same old themes? Or do you want to look beyond the mainstream and use what people who stretch the boundaries of graphic storytelling are doing? Take a risk. Accept the challenge.

IMMINENT

The Complete Cuneo Comics Book One We are bringing together all the work of the legendary Robert Cuneo, the cartoonist who took comics underground and showed just what could be done with a few lines on paper. "The Early Years of Better Struggle" includes work never published before, including the original Fritz the Cat story.

Useful Yulimbo Book One collects all the budding bunny's early adventures, including the stories from the first few issues of *Afterlife* and *Critters*. These issues are now coming up in price on the speculative market, so here's your chance to get in on the beginning of the hottest black and white around.

Love and Rockets Book Three Well? How long is it going to take before you take a look at the best cartooning being done today? They write about it in the papers, they review it in magazines... How many other comics can you say that about?

FORTHCOMING

Hollywoodland is Kim Deitch's story of people on the fringes of show business, and their encounters with such things as dead dogs and blonde zombies. Deeply specialized in the L.A. Reader, this is a tale told with wit, pathos, and more than just a tad of tongue planted in cheek.

Love and Rockets Book Four You've probably sick of hearing how good this is. How about this: "Well written, beautifully done...stopgap pursued. It's the only book that I read regularly," David Mazzucchelli, the artist of *Dinotopia* and *Stimulus*. Hear that, said that. You should read him.

Little Orphan Annie Book One Feeling a little overwhelmed by all this new stuff? Well, take a peek at what Harold Gray, one of the early masters, did way back before comics were comics and when people asked for "the funny pages" on Sunday morning. This is the first complete reprint of a Depression era Annie story, so it's just the right time to find out what it's all about.

Blackboard And we come right up to date with one of the most bizarre and unique graphic storytellers today. Karl Last year Art Spiegelman's *Maus* was a sensation. Now *Frederator's* *Persons Living or Dead* is now in its second printing. Munroe and Sampayo's acclaimed *Stoner* has been given its own title. Now another AAVV alumnae takes off on his own. *Blackboard* grabs you by the throat and doesn't let go.

And this is just a taste of what we're going to bring you in '88 as Fantagraphics Books takes off to where comics haven't dared to go before. There's going to be hard s-f with Matt Howard's *Nail Guns*, a different kind of *Wild Man* story with *Gunsling* (based on the best-selling novel by Henry Zybell), and *Political Comics*, edited by Leonard Miles. Tell your comics shop that you want to see the variety that comics have to offer.

FANTAGRAPHICS BOOKS



The *Blackboard* model Dave Kozak makes her acting debut in *Sable* as Sister Randall.

Mike Gelfi, and Fantagraphics publisher Rick Ochs, to mention both the letter and the spirit of the adventurer who has become Fritz's flagging hero.

Pure Sable?

Perhaps should have heard about Sable's origin, background, and media origins. Sable still leads a life as a writer of children's stories, the scores he created to narrate his children's lives in Africa. Sable's *Blackboard* series is in his right and narrative interest, with Mike Blackboard to be introduced as the series progresses.

Sable and Randall share what Kozak terms, "an adult sexual relationship based on mutual need," but just as in the comic, they maintain a certain distance from each other to protect their love. As Mike Blackboard joins the series, the will be an engaging Sable, then he is increasingly engaged by him, leading to the deeper love relationship that has provided such a strong base for Gelfi's story.

Also true to Gelfi's original model, the *Sable* books (TV action for adults) will only be based on his comic series. The past episode reveals that Sable's family was killed, and that they double window drive him forward in his complex, futuristic meditations, will keep further clues about Sable's background, that he witnessed the Munich Olympics,

which would have been the subject of a series episode, and so on, as it's still going strong—plus are in print. Sable's full origin as a two-hour TV movie or theatrical feature, April pending. Mike Gelfi's special presentation of his latest origin as a screenplay, with the first year of the *Joe Sable* Producer run.

(That Gelfi's cooperation and approval have been lost to the project's critical and commercial success, and not through his association with Gelfi, he has also optioned *Pure Sable* American Flag for a feature film project, and has met with *Flag* creator Howard Chaykin to discuss and develop new series ideas. Both Gelfi and Chaykin, as defined in their art, have impressed the producer with their imagination, energy, and work ethic.)

Don't know your credits include both comedy and drama, his most recent screen work as Jack Abbott, co-creator *Howard Chaykin* 20th Century, for which he was both creator and narrative producer. He also created the legal drama, *Alvin and the* (the name of the lead character is a non-existent), and served as executive producer on the first network drama to star a woman lawyer, *Kate & Allie*.

Kozak's close partner in the *Sable* enterprise has been Gary Hartman, who acts as producer-writer-director.

Perhaps the most substantial reaction from the *Pure Sable* series is the mention of golden captain *Sable* Waters. Lone wolf characters who have made the lead role, it was, but, as seen earlier in other on TV, based, a new supporting character has been developed. The "Chesscake" Tyson is a blind computer hacker with a penchant for good chess and bad chess. Making a *Blackboard* writer computer-based, "Chesscake" can access information from over the net, secure computer networks, and acts as both friend and consulting board to the driver in *Sable*.

The history of "Chesscake" is another element that will yield further stories in the series weeks ahead. Tyson was probably blinded in Vietnam (the script details have yet to be decided), where he and Sable met, during either period of the adventure's amazing life.

Freelance T.V.

How did *Sable* find itself landed for the network? In the first place? "An agent sent me the contract," Kozak mentions, who admits that prior to opening in time of *Joe Sable* Producer, he was not only unfamiliar with the character, but with comic in general.

"I hadn't read a comic since the age of seven," he explains, "but fortunately, I had two sources to consult. One was my nephew, who's a comic book fan, and who knows the series, has every issue. The other was Bob Galt, a former writer of *Back to the Future*, who recommended the idea. My nephew, who had read the series, said this character—don't write a go!"

Since then, Kozak has had a thorough introduction to the world of critical and commercial success, and not through his association with Gelfi, he has also optioned *Pure Sable* American Flag for a feature film project, and has met with *Flag* creator Howard Chaykin to discuss and develop new series ideas. Both Gelfi and Chaykin, as defined in their art, have impressed the producer with their imagination, energy, and work ethic.)

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Kozak's close partner in the *Sable* enterprise has been Gary Hartman, who acts as producer-writer-director.

As *Friday*, Arnold won't have to learn a melody. *Mo'Nique Good or Bad* and *Polserama* fit.

The spite that Sherman brings to *Sabir* as writer/director is one of solid accountants, as he fits the 8 p.m. model that ABC has in mind for the show. And yet, while *Sabir* is a serious and realistic production, with no attempt at camp whatever, still that idea has stream to create a television analogue to comic books through their round style.

The soundtrack for *Sabir* has been created by the lead dancers for *Sentimental*, Michael Moore. His strong dance and other previous efforts allude to *Sabir*'s African background, as well as creating an exciting accompaniment to the action.

But all this in production detail—while it reflects the care and attention that have gone into making *Sabir* for the small screen, still it's all prelude to the question that must be facing a viewer's mind by now: when's playing Jon Sabir, anyway?

Jon Sabir, Actor

Before it is not, one of the first personalities considered was rock 'n' roll musician and member of KISS, Gene Simmons. An avid comics fan, Simmons found that *Sentimental* had picked up the rights to Jon Sabir, and was deeply interested in being connected to the project. Simmons' production schedule interfered, however, and in the casting search went on.

The man finally chosen, and who wears the garb of *Sabir* will obviously have, as actor Lewis Van Bergen, a tall, rugged actor with a background almost as diverse as that of *Sabir* himself. A former actor in the film, stage, a former gallery owner, Van Bergen is an American with British acting training, a one-time student of London's Royal Academy, and once a co-creator of *Chadwick*, among *MacGyver*, *Cagney and Lacey*, and *The Bill*. *Go*—a movie in television adventure that would do any actor proud.

Sabir is not Van Bergen's first comic-inspired pilot, either. He was also cast in *Modesty Blante*'s part in several years back, as one studio's director in being the limited experience brought to television. At an East End, and with his handsome, bold features, Van Bergen cuts a striking figure.

The ABC and Warner wanted over the casting of Van Bergen, for the pilot's first night took over the slot, the network envisioned a bigger name actor with more commercial, "star" looks. But, personally, and so it is. Van Bergen isn't at the table when *Sabir* was in mid-December (the exact date is contingent on which of ABC's rotating fall line-up will end replacing *Sentimental*). By that time,



Yes, Jon Page plays a blind, computer expert, comedian who never *Sentimental*.

though, he may look a shade different than in the *Sabir* you are accompanying this article. So cast the network's qualities, his face will probably be one and some of his scenes had to give him a sterner, sharper look.

His background is another clue that has caused problems with the network. Although it has been rumored out of *Sentimental* to the comic, and to emphasize the African roots of Jon Sabir's beginnings, still there is concern that a man very odd in the media context that the screen has established. Ironically, the background was something of a concession to comic books on the part of comic Mike Gerli himself. A diver with which to arrange the lines of *Sentimental*—although comic fans that they were said buying a mainstream product Gerli had increasingly lost the hardware end on the shelf, and as the producers develop further episodes, they may find themselves doing likewise.

One element of the series that will surely not be left on the shelf is character actor Ron Randee, who plays Edna Rendell. Randee's last acting

debut to *Sabir*, after a ten-year career as a top feature model where magazine covers have graced the covers of *Maple*, *Margie's*, *Reader*, *Conception*, and scores of others. Randee's background both the business savvy and the business elegance associated with him, and her character serves to reinforce *Sabir* into the world, after his character. By having his character's looks in the office, and handling *Sabir* himself in her apartment, she could easily maintain the franchise lead role in the show. But, true to the comic series, *Sabir* (the series will be on her way. She's mentioned as Christian Fleming's fiancée in the first episode of *Sabir*, and her growing relationship with Jon Sabir will be carefully nurtured by the producers this episode to episode.

Perhaps the most delightful surprise in *Sabir* is the casting of Jon Page as "Character" Tyson. Page's credits include *The Equalizer*, *Gimme a Break*, *Star Trek*, *Ally*, *King*, and *PR3's* *Love*. *The Show* *Love* is that the opening black actor is perhaps best known for

opening the role of Jon Sabir in the original *Anti-Mobsters*. Other Broadway appearances include a stint as the *Connelly* *Love* in *The Wreath*, *Donnerstag* in *Car*, and *Neely* *Neely* in the all-black *Gay* and *Daily*. Page's character provides a delightful counterpoint to *Sabir*'s grim attitude, as a computer wizard who dreams of being a stand-up comic.



Sabir is seated in an ABC test replacement series. Will success? Considering the diverse audience appeal of the comic book, with the right line ABC, success might be just around the corner.

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Opening Sabir

Most director actor John Harlan puts it in the usual episode of *Sabir*, playing the owner of *Platinum Toys*, a major children's manufacturer whose grandfather has been killed. The month of June is not for money, the *Subway* *Sentimental* *Ally* *King* *PR3's* *Love* *The Show* *Love* is that the opening black actor is perhaps best known for

At *Sabir*'s request, *Chappelle* checks into *Warren's* background, but finds nothing. There's no apparent

reason for a group of *Subway* *Sentimental* *Ally* *King* *PR3's* *Love* *The Show* *Love* is that the opening black actor is perhaps best known for

As *Jon* *Warren* *Sentimental* *Ally* *King* *PR3's* *Love* *The Show* *Love* is that the opening black actor is perhaps best known for

Just what the scene is will remain a story for now, and *Sabir* has just being more television system, one of ABC. Whether it's a success, or not depends, of course, as much on the lack of programming as on the actual content of the show—while there are some test clips that would bring great visibility to *Sabir*, other test clips might not afford any new idea to a viewer.

Randee's personal hope is for a Friday 8 p.m. time slot as ABC's lead-in to *Mo'Nique Good or Bad*. The predominantly young, action-oriented

audience that one finds on Friday nights would naturally gravitate to the show, and the comic book origin of *Sabir* would dovetail nicely with the comic book suspense of *Mo'Nique Good or Bad*.

However, do take note, it's certain that *Jon* *Warren* *Sentimental* *Ally* *King* *PR3's* *Love* *The Show* *Love* is that the opening black actor is perhaps best known for

Stay tuned!

(Brian Nelson is a contributing graduate writer in theater at UCLA, and is also the writer of the weekly *Mo'Nique Good or Bad* magazine. This is the first article for *Amazing Horrors*.)



CHANGING THE FACE OF AMERICAN COMICS



TALES OF THE BEACHWORLD™
By Larry Marder



CYNICALMAN SPECIAL™
By Matt Fawcett



FLOYD FARLAND™
By Chris Ware

Tales of the Beachworld: ©1987 Larry Marder; Cynicalman: ©1987 Matt Fawcett; Floyd Farland: ©1987 Chris Ware

VIDEO views



Aquaman's version of Aquaman seems to be the closest comic to cartoonish video.

by Michael Eury

U nless you've spent the past few years in a cave, you must know that America is infatuated with video. More and more, it's the only form of entertainment that you can't turn away from. And it's not just the big screen, either. Video is everywhere. In the living room, in the car, in the office, in the school, in the hospital, in the prison, in the... well, you get the idea.

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Frank's last reincarnation—Alan Legio, which still bears his co-creator status.

THE RETURN OF FRANK CIRCOCO



by Kevin Dooley

Return? By where has Frank CIRCOCO been? He seems to come and go from the comic book world more than Batman. At first he was in *Jeepers* and *Jeepers*. Then, nowhere. He reappeared in 1994 as one of the creators of Epic's *Men's League*, and then disappeared, completely, for a short while. Now, he's back with *The Final Cycle*, *Samurai Preceptor*, *NOBODY*, and the *darkly handsome Suburban High Life*.

I have followed Frank's work for some time. I have some of his *Jeepers* art, his *Golden Preceptor*, and a Scherrie & Scherrie poster with one of his drawings on it, which I believe get compliments on. When I saw an interview with Frank was on the AOL website, I wanted to do it.

Herein, he explains where he keeps on disappearing to, what he thinks of himself as an artist, how he came across art versus other means of expression (and money), and a rather in-depth look at the new line of his

life, the aforementioned *Suburban High Life*.

The interview was conducted by David ("Why I Laugh"?) Hall. ("Thanks, David and copy edited by both myself and Frank, who gave a lot of his personal time making sure all the facts read straight. That's the kind of perfectionist Frank is.")

I finally got to meet Frank CIRCOCO at the San Diego Comic-Con convention. They told me I knew the deal it before, but now it's in print. Thank you.

AH: He went to San Jose University. Do you have a degree from there? **CIRCOCO:** As a matter of fact, what happened is something I thought might happen. I finished two years with a good amount of my art courses done. Then, the recession came when myself, Brent Anderson, Gary Kremenek, and Tony Sotomura had the opportunity to make a trip to New York to see if we could find some work.

The first thing I did was find some commercial artists and greeted them with questions about how much a

degree had helped them in their careers. Almost every one of them said that it's something such to have but in terms of work, it was your portfolio that got you work as the commercial field. This pretty much helped in making my mind. I believe New York. That was in summer of 1986.

So, the answer to your question is I got the equivalent of an A.A. degree, but no overall diploma. **ALL:** How was one to establish a commercial art studio instead of a commercial art studio?

CIRCOCO: Well, we were going out to see what kind of work we could find, with some work probably formed at our hands. What happened in Gary and I ended up working at Continuity for Neal Adams and Dick Giordano. Because of that, it is noted that we were actually doing a lot more commercial work instead of comic work, which was fine by us at the time. We did some commercial work. I did a few little odd and odds. I remember doing a few very short stories for Dell for their "Twilight Zone" book. But mostly, I would say that I really like people of the work

while I was out at New York but your question was work and it did in the studio. Brent Anderson was a lot more samples. He was a lot better than this kind of as that it was, career that he wanted to do. As a matter of fact, that said both our sides. (laughter) **ALL:** How long did you stay with Continuity?

CIRCOCO: We were with Continuity about seven months. I believe. We were all looked at each other that's Gary and I, and said to ourselves, "Give them a pretty kind of comfortable, and we're getting work here and apparently that could continue for as long as we wanted. So we decided that about this is a point where we were just comfortable doing it, that we should go back and work out on our own and try to open our own commercial art studio at this point. We returned to California and did just that. We started a commercial art studio by the name of Henson Zeez Graphics, the name is still used here and there is, obviously. The Gary has taken on a job with the computer graphics division for Lockheed. So, technically we aren't partners the way it used to be.

in. As a member of the media, you can't [?] I've expanded the dream sequence with Sweeney Pappan and a little "Nude Me" character. He thought it would work out well with a "Nude Me" as the main cover, which is primarily Sweeney Pappan's quest getting "nude" into his life.

AM: How would that work out with the main cover but mostly going into the comic books?

CHUCKLE: Correct. It is not at all that way. Well... Let me put it this way. It is and it isn't. It is definitely a chase on a chapter of Sweeney Pappan and one of the new Sweeney Pappan is running with the seventh issue. But that's all I'll say about it now.

AM: Just enough to what the audience is expecting?

CHUCKLE: Exactly.

AM: While you're out on Silver Lake, why don't we talk about Sweeney Pappan?

CHUCKLE: Sweeney is a limited series from Silver Lake that I'm doing with my former partner, Gary Nardino.

AM: How did you two get back together?

CHUCKLE: Gary approached me from, literally, out of the blue and said, "Let me show you what I have supported out of and would you like me to do the layout for me. I was very surprised because I had no idea he was

working on an idea for a series. I liked what I saw. I thought it was very simple, very direct, very basic—the type of storytelling that is very strong on that aspect."

It was a limited series, so that didn't set up my schedule for me terribly long. He's talking about four months long. Also, it afforded me the opportunity to work with Gary again on a short basis after quite a few years. He had stayed at home, but Gary lives in Marin, 50-70 miles away, and we don't see each other as much as we used to. I realized working together on a project like this would take a little bit of the old times. That also was a strong factor in why I accepted working on the material.

AM: How much had he done when he first brought Sweeney Pappan to you? Had he already printed?

CHUCKLE: Gary had plans for the first two issues finished out. Most of what had been working on by him at that point was to sketch them. One of the things Gary does best is to write up the sketches that are turned into art of maximum. He had done a lot of different character sketches and environmental studies in this stage. So, he was giving me a visual sense of the world he was talking about. It all looked pretty available to me. He wanted me to do layouts for the book, although I've done a little bit on working out the scope and general plot lines.

AM: So you're back working on the comic, then?

CHUCKLE: That's the way it started out and that's the way the first issue was done, but before the book went to the printers—it is at the printer now—we both realized that we were doing an awful lot, not only on the project, but other things, and it was becoming so kind of time, and we thought "Why not get someone who's a little more qualified as a writer?" He

spoke to Dan Vido, our publisher, who also writes Steve Sandwich for Silver Lake, and we approached him with taking over the chore of actually handling the plot and script. He agreed to do it. He got a little less for the first issue, although he did work some of the material.

From the second issue up, he is doing the actual writing of the script for the book. So, that makes us feel a little more comfortable with the project.

AM: Is it for a first-time comic writer? With the first issue at the moment, when can we expect it out?

CHUCKLE: I believe that Sweeney will hit in the monthly late July. The second issue is done right now, we're working on the third issue at the moment.

AM: Another establishment of how well Silver Lake comes out with things on time.

CHUCKLE: We are working to meet our deadlines.

AM: Is a going to be in color or black and white?

CHUCKLE: As far as this point is out, that is, black and white. We are looking to repackage them together as one book and in full color.

AM: If you're reading about it in the *Personnel Journal*, it would be surprising a point-to-point with where you grew being that well served in the mainstream environment. But, it would be back to comic books for you.

CHUCKLE: Yes, it is. But this is more someone who's project than mine. I had a little bit more like to do here, although it's not strictly that.

AM: That's good.

CHUCKLE: I have quite a bit of the script in for as design and what the results of the book is like. But, as far as the plot, the story, that pretty much all comes from Gary.

AM: So, we're not really just Silver Lake High Life coming out as the same comic?

CHUCKLE: No, that is the main concern. Publication I'm paying attention to. This might be a good place to explain to people. Well, it's only coming out on Silver Lake High Life, and a few short comic book books, why is he too high to do other stuff?

AM: Right. He's just coming around doing Silver Lake High Life.

CHUCKLE: People don't realize my day-to-day or week-to-week work schedule is pretty much a juggling act.

I think it down into three major categories as far as the type of work I do. I work on commercial work, but that is split into two categories. One of those categories is clients such as video game companies. I do a lot of cover paintings for video game boxes for companies like Activision and Atari and various other companies.

That takes up a lot of time and, quite frankly, a lot of priority is given to that type of commercial work. So, a large portion of my schedule is taken up by

that. That, unfortunately, is work that more of the comic public doesn't get a chance to see.

AM: Is this part of the *Newman Zoo* graphic company?

CHUCKLE: That's correct. I don't really see critical work as commercial work. I put them in a separate category. Outside of the Silver Lake project, I have an occasional cover for Marvel.

AM: For several years after *Lagoon* covers.

CHUCKLE: Mostly I've been helping out on the Silver Lake covers. I was doing the old *Golden Age* Larry Brown's work.

The third category is the gallery type of work that I do either for limited edition prints or for actual gallery sale. That is another part of my work schedule that most people don't end up seeing, unless a publication runs an article or something.

AM: What exactly do you mean by gallery work?

CHUCKLE: Well, every now and again I've attended the luxury of having a gallery show. When I know I've got a show coming up, I have to prepare for that by printing 10 to 20 pictures ready. The type of work that they come to the most is my somewhat children's book illustrations also the funny realistic material.

AM: Are there paintings, illustrations?

CHUCKLE: Illustrations, print and ink, all different styles. The best

When Frank has the opportunity to do gallery shows, the work that seems to be displayed the most seems to be his children's book illustrations, along with his own, next are the sketching paintings below, entitled "The Ice Man."





What happens when most cartoonists the other: from *The Final Cycle*, Part One-PT.

example I can give of that type of work is a panel I did entitled "You for You." It's a small piece of a little girl, sitting at a table, having tea with a dog. That's the sort of work that particular gallery likes the best.

ARI: You'll continue to do gallery work, then?

CHIBOCCO: I always try, although unfortunately, at sometimes takes the longer rung on the ladder as far as my schedule goes because it takes longer. This work sometimes has to be prepared a year or more in advance. It's much different than doing a commercial job and getting a nice, big check a month later. Sometimes, this work takes 12, 14, 16 months to send. Also, in that type of situation, doing "a" amount of pieces for a show, you're not guaranteed that every single piece in that show is going to sell.

ARI: When is this upcoming show going to be?

CHIBOCCO: This show is going to happen September 1993. So you can see right there, what we're spending here in June of '92, exactly what I mean about how long in advance that work is prepared.

ARI: Do you always do completely new works for the show or not?

CHIBOCCO: I try to, yes.

ARI: That is a lot of work.

CHIBOCCO: This will help people understand a little bit more why they don't see me around too terribly much in the comics industry.

ARI: Well, it does for me, because I want to follow your work a lot and where I see your name in *Altus*

Empire, I picked it up and in *crises* now I read it and I said "Where did he go?" I was pleased to hear you were doing work for *Elle* Labor.

CHIBOCCO: Well, of the three categories I was talking about, the commercial work is probably the biggest chunk right now. The commercial work is, at this point, a bigger chunk than used because of what I've been doing for *Elle* Labor.

ARI: And *Deceptio* 3rd.

CHIBOCCO: Ah, yes.

ARI: How about *Final Cycle*? Where did it come from? How did you get hold of it?

CHIBOCCO: In answer to your final question, where did it come from? It came from the mind of Mark Clegg. Basically, *The Final Cycle* is Mark Clegg's ongoing comic series about what happens when men colonize other planets. Mark can probably do a lot better than I could telling the intricacy of the series, because the series is very complex. It has many super characters that come in and out of the series, and one of each other's lives. He's making a lot of comments about a lot of different issues. He's doing it in such a way that ties together by the time we get to the end of the series. It is a sweeping spectacle of broad scope and incorporates many worlds, many characters, and quite a few plots.

ARI: I enjoyed it was *Final Cycle*, Part One. It shows going to be a number of parts?

CHIBOCCO: Yes, there is. My work is done within the first four books. I

know Mark had a lot more notes because there are back-up features, there are side characters that get focused on in later issues. I don't know exactly how many books there are after that. There's just a tremendous volume of work. It's a project Mark's been working on it quite a few years. Actually, I was working on quite a few years. I think I started working on sketches about seven years ago. At one point, it didn't look like it was going to get off the ground. Things were put on the back burner for a long time. Finally, they all got together and then it came time to take all the parts—all the papers that I had done work on seven years before and try to get them up to snuff. Now you can imagine seven years passing my work had changed quite a bit. So, hence, you have sort of a coalescing of different styles throughout the first issue, but one thing that pulled it together is a main, cohesive belief, was *Ultimate* *Altus*, who has also done some work for us in *Suburban High Life*. He did the asking on the first issue. He sort of looked everything together with a nice consistency, that really did help the look of the book. As of the second issue, *Ultimate* *Altus* is sitting over from my chair on the book.

ARI: He'll be doing that for the other issues?

CHIBOCCO: As far as I know, yes.

ARI: So, mainly the input was from Mark Clegg's plot?

CHIBOCCO: Right. From his plot, and from a follow by the name of Charles Bessner, who is doing the script on the book.

(For author interview with Mark Clegg for further information about *The Final Cycle*.)

ARI: Any future projects you want to get us in on?

CHIBOCCO: I've got an idea or two in the back of my head that sometimes, sometimes I might put extremely into publication. But for now, I'm pretty busy keeping them on the far back burner, because when I do do them, I want them to be done right. And I realize right now, I'm just far too busy to start working on a project the size of which I have planned. I want to devote most of my time to it when I start working on it. I think we pretty much covered everything. I'm wrapping up on all my future projects. *Suburban High Life*, the gallery itself and the commercial work I'm into. They are all the future projects for me, really. The only other thing I said, as I mentioned, is that I've got my little epic that I'm working in the back of my head. That I'm writing notes down for, but that's something I don't let me do devote right now.

ARI: That's something you can just work it in your spare time, right?

CHIBOCCO: Right. Of which, that's not to be.

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DOC'S BOOK- SHELF



FROM DR. WERTHAM WITH LOVE

by Dwight R. Decker

No good could ever come of comic books. That was the opinion of Dr. Fredrick Wertham, a distinguished psychiatrist and author whose 1954 book *Seduction of the Innocent* turned comic books for corrupting the morals and taste of America's youth. Comic books, he said, could lead to juvenile delinquency or, in the very least, they conditioned children to violence, subverted their ability to read, and destroyed their sensitivity to the finer things in life. It was all for the sake of fattening the bank accounts of a few anonymous multimillionaire comic-book publishers, who prospered by pandering to the worst in children, including bad printing, bad English, and bad grammar for their doses. Even if the children escaped the electric chair long enough to grow up and become parents at their own right, Dr. Wertham claimed in his 1966 book,

A Sign for Cain, that former comic-book readers were destined up to "parents of battered children."

Comics, late in the '50s and '60s, had to answer to Dr. Wertham's family. He was named for killing EC Comics, for the institution of the Comics Code, for being about the comics industry in his books, and for leading a notoriously wishy-washy against a delinquent artform. In the micrographed and quite duplicated comic-book publications of the day, Dr. Wertham had become an all but leg endary being in his own right. He was the symbol of parental or social authority, the archetype of every parent or teacher who had ever tried to take your comic books away from you for your own good. He had disappeared from the scene at the end '60s, but 15 years later comic fans were still wishing him to show himself and throwing mud at his memory. It was like flipping over some enemy the best when his utility long gone and not seemed to see him.

So anyone the unimpressed and shrug of former publishers in late

1980 and moving on. "To which they started giving orders for their publications from none other than the dead Dr. Wertham himself. A few couldn't believe it was really him and thought it had to be some kind of hoax or prank someone was playing. Some publishers refused point-blank to send their publications to Dr. Wertham and returned his money. Others felt they had nothing to hide and his money was as good as anyone else's. The response of Harry Brown, a perhaps typical. At the time he was publishing *The Legion of Super-Heroes*. A time he devoted to the *Legion of Super-Heroes*, when one day money from Dr. Wertham turned up out of the blue in payments for a copy. Brown was mortified at hearing from a figure whose name had assumed mythological proportions in the fandom mind but was less the name he had ordered along with a note. That led to a brief exchange of letters. Brown told a newspaper where, says today that the correspondence was cordial and Dr. Wertham was smilingly polite, almost eager to demonstrate his good will.

comics

ANATOMY OF A MASS MEDIUM

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One of the many books connecting Wertham with the persona of McCarthyism.

Can't go on forever, the sense of it I get is that Wertham was trying to get the most mileage he could out of statistics he happened to have on hand.

In the end, Wertham overstates the history of comic strips as two-page, concentrating on artists who worked out in the 1930s century even before newspaper strips developed that artist who had some academic credentials, no Redcliffe Topples who got into on books like this because Gaudin said comic book things about his proto-comic strips in 1931, is involved with one such historical paragraph. The only artist Wertham cites who did work in the 20th Century are Milton Caniff (he actually did the important part of those Lyle's and Lionel Pranger (the "annual color comic page" published in 1904). And none of this has much to do with comic histories of the 60s and '70s.

For the history of comic books, including the pros and cons of the art form, Wertham's history is the matter in a long list of books on a historical and pseudo-critical manner. Those books include the standard ones, like Milton Wright's *The Comics*, not to mention a few more specialized titles like Sherrin's *The Comics of America* and Wertham's own *Seduction of the Innocent* and *The Crime of Comic* are

there. Wertham doesn't mention that he's a major character himself in some of the volumes on the list, usually cast as a malignant operator harassing the comic book world, as in Heller's *The Comic Book World* and Heller and Fuchs's *Reinhold's Comics: A History of the American Comic Book Industry*. The latter, in his case, Gaudin as he couldn't possibly have missed it, referred to him as an editor, Dr. Wertham, and said "Wertham's most successful period was shorter age of the McCarthyism, where everyone feared hysteria and black." How the documents, where everyone feared hysteria and black. How the documents, where everyone feared hysteria and black. How the documents, where everyone feared hysteria and black.

Dr. Wertham didn't exactly take back what he said about comic books in his earlier books. He dodged the book altogether (except for an effort to make comic strips as general as possible) of an important reader's list. That he went in the trouble he did in that direction makes no wonder if it was intended as a broader gesture on his part: a little bit thought he was doing it for their bright young people, whose families he had been reading and copying, that he no longer said in so many words, "I was wrong. Comic-book studies do not give up to be child abusers." He left it at implying that they grew up to be

old fogies, articulate but on public life, retired.

"Some famous writers," Wertham wrote, "are concerned with the progress of comic book heroes and other characters, with origins of plots, and with the question of whether the publishing company is getting better or worse than another" (Wertham hit on fanatics just when DC/Marvel comics were popular, with only one numbered DC journal dedicating these books against the slings and arrows of Marvelmania). "This amounts to a hobby writer's hobby. While it is professionally respectable fanatics a lot of space is devoted to comic material, a survey shows that many of them show that they also have other contributions about a variety of subjects."

Wertham spent quite some time to understand that what he was dealing with was a specialized hobby press that had gotten off the subject. Exchanging information about comic books and science fiction was the reason—the only reason—why people began putting out fanatics in the first place. Discussion of other topics were left to him to know such other things grew more personal. But Wertham looks at fanatics as a changing little communication network where bright young men (the apparently never found out about that, too, Gaudin, where the fanatics publishers were mostly women) that pleasantly among themselves, and the subjects they're fans of, what irregularly brought them together, he regards as tangential and secondary. Wertham puts words a little pointed that bright young men would talk about such things in the event they do in fanatics where there's no scheduled to discuss, and doesn't know quite what to make of the continued appearance of what is called "super heroism" in fanatics art.

"The most frequent subjects of fanatics art, especially in the comic-oriented fanatics, are heroes and super heroes of every possible description, in costume or not, with enormous powers, or professions, psychological, social or other settings, with weak or the most modern devices and weapons. They are super-powered, defensible, arrogant, action-loving. Apart from super-villains they fight monsters of every variety and 'aliens' from distant galaxies. Gods are sometimes depicted as a to-be-avoided position or enemy. The super-hero image has great attraction for fanatics artists. On a superficial level, especially personally, he is viewed as a combination of action and optimism."

In comic sequences he is often an account of strength and care and quick thinking of wrong." At the end of the book, Wertham comments, "The comic sequences of fanatics writers and artists, especially the

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GANG WAR RAGES ON!



COMICS in review

by J.R. Cochran

(Welcome to our first in a series of party reviews, the first in a series of comic books on the state of the comic book industry. In this series, we'll be reviewing comic books that were submitted to me a little while ago, but that for some reason I haven't been able to review yet.)

If you're tired of old releases, that doesn't mean they're longer

apply. C.C. Book, for example, regularly licenses the state of the comic book industry on the pages of *The Comics Journal*. In fact, it's the only comic book that's been around since the dawn of time.

That's not to say that it's all been down hill since *Captain Marvel*

Adventures passed on. Not by a long shot. It's the passing of *Captain Marvel* and long for his resurrection in some long-awaited series of reprint tales. I also know the passing of *John Byrne* from the pages of the *New York Times*. The series wasn't particularly impressive—disappointing, in fact to the point—but then *Clara* (Clara's name wasn't even in the title) was a comic book. It was, after all, a comic book.

But the old releases aren't all that old. The most recent, please, in the day and that is as distant as the *Golden Age* and as recent as the *Modern Age*. The *Amazing Spider-Man* was an exceptional comic book. Who knew? It may get even, although the prospect is doubtful. Long-running *Marvel* titles occasionally create a little excitement. But the old releases aren't all that old. The most recent, please, in the day and that is as distant as the *Golden Age* and as recent as the *Modern Age*. The *Amazing Spider-Man* was an exceptional comic book. Who knew? It may get even, although the prospect is doubtful. Long-running *Marvel* titles occasionally create a little excitement. But the old releases aren't all that old.

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Darkened shadows, and here this idea is either Legends or Dark, in the Matt Cramer and Steve Rude Mike Muscle Special.

"We never truly understood how deeply ingrained the need for legends is within the human psyche," the Stranger tells Dark, who, in this Strange fashion, replies, "That's an entirely reasonable plan—but these catatonic humans are so unresponsive!" For, for crying out loud, Dark ought to surrender his Superman status!

In the *Mike Muscle Special*, Darkened specially orders Gregg Gendreau to direct a trip that is "the complete." Naturally, it's a little Goldberg device from which—warrior—Dark Free escapes. Since Cheney has taken down on the job, Gendreau's comrade is finally a little bit.

"You have continued to live when I wanted you dead. I will surely return soon, Dark Free. Since I don't really mean it, he would disappear in a cloud of smoke. Darky graduates style.

Fortunately, Fuzzy Friedman, Mike's muscle man, also survives, although Darkened had threatened to take his life as well. My throat and loose ends seem to be the mainstay of mainstream comics along with the great idea superpowers and their villains must, by the nature of the genre, underestimate each other.

If Darkened underestimates Big Bertha, Dark Free's spirit? You are wrong, Strider, but more is wrong enough to lose Darkened. He said, "It's almost undeniable. Her car, that calls for her to be under-manned. It's part of the requirement for being a super-heroine.

However, when an entire so-called catatonic series such as *Legends* is produced in Darkened's own imagination of super heroes, the problem is about as this as the threat that used to hang over old Shazam. Legends can't stop. *Mike Muscle '95*, Perrybody promises along the same road too, if

Mythos has the Fantastic Four beat and the X-Men as a track, the N Factor has got to be reading somewhere here and everywhere from *Cyborg* ("You'll pay for that I'll unleash my upper hand at full force") to the final ("I'll see you again for what you've done") takes on Mythos.

At his best and that won't inevitably much. Mythos belongs to the Silver Age's book. The Star is a coming good guy while Mythos is his opposite. But that means, the two seem of mixed although Mythos has

always been a one idea for a character, a sort of such man's New Manager Villains who wear their villain on their sleeve (Psycho Man is another major offender as told to start with).

Probably because of this, John Broome's *DC*, and *Manhunter* is a present comic-book series, out of the best around, is largely sane and professional on the Mythos side. If there is an occasional dramatic touch, *Darkness* is mostly walking through the series.

However, even when he's walking, his work is a blooded team better

Another mythical villain: Mythos is, however, almost with John Broome's art.



I suspect fall over from an indigestion struggle for the title character. Harvey comes back after 400 issues. Black Cat looks for a few years of old character material with her own Black Cat Mystery and about Cat Writer. Jack Kirby was still punching with the unseasonal Fighting American for First Comics. But the most interesting of the period was Captain Flash, a 4-issue run from a little company called Starling Comics whose pages also featured a double letter named Thursday, I'll explain why this little title was important to me. Meanwhile, DC will have superpowers who managed to weather the storm of the early '70s. Mr. Superman, Batman, Wonder Woman, Aquaman, Swampy and Green Arrow, and now DC created its first new hero, The Martian Manhunter, who was once followed by The Flash, Green Lantern and you know the rest.

But what's important about 1976's Captain Flash? Only that all the other new heroes of the early '70s, other than the DC powers or aliened characters, were created by one of his own era's indigestion touch like the Fantastic Four and their cosmic ray 7 years later. Though Mike's following is not one of my favorite artists, his work here was very "80s" as was the writing style. All in all, this comic book really like DC or Marvel stuff of the mid-60s, making it perhaps 10 years ahead of its time. I could not disagree about Saturday, but, a well-written and dramatic character who also has a superpower granted him by gods. Notice: Day was not a superhero. To the other coming along a full 10 years later. The Problem with Nature Day's "superpower" is that I still have it with the 1984-85 issues who actually he came out in 1984. In other words, after the Martian Manhunter and The Flash from Jack Kirby's modern looking Cap. 30 and Fighting American had no superpowers of their own. I'd say it looks like the L of Captain Flash on the New Westerns Japanese. And I think most of you have never seen the book from Jack, pay.

PETER GARCIA-Puerto Rico

Martel had their western hero, Ghost Rider, yet in the 1970s there was a similar character by another company, called the First Ghost Rider, by Mike's friend.

You're already close of the game. Ever we see someone that Martel's ghostly cowboy in "Night Rider" they did bring the character back as Ghost Rider in 1981 for a 7 issue run of his own life and other appearances. After for a long time, Martel's character, Ghost Rider, was a "ghost" and named him Ghost Rider, and when they decided to bring the character back again. They had to rename him Night Rider. Where does this love all I've ever purchased questions of the Martel era, yet to receive the original "St. Ghost Rider" (perhaps some copyright was not renewed, perhaps Dick Ayers had put ownership, which seems unlikely now that he's in the area on the others both at M.E. and at Marvel). But Martel's book (Cody) had to be in a secret identity, which means Carter Blake, not the one with the "St. Rider".

At M.E. Ghost Rider is one of comic book's greatest western heroes, probably partly due to the fact that Ghost Rider comes from Louisiana, due to Frank Frazetta. The second coming was the Colored Kid, a.k.a. Ben Perry underlines U.S. Marshall, who rode the west on his horse. Story with a world class-anthropologist collected Song. The Colored Kid first appeared in The Hot Comics #10 in 1966, but a short run (40) that he became the Ghost Rider. As such he appeared in quite a few comics, namely Star Trek #10, and Black #42-50. Ghost Rider #10 (1972-74), Star of the West #10 (1975-76), Rocky Mountain #10 (1977-78), Star of the West #10 (1978-79), and I (I'm not sure). The second was the Colored Kid #10 and 30 were similar issues (the second was the Ghost Rider).

Which super hero group has the most members? Avengers, Justice League, Legion of Super-Heroes, etc. Give me a hand!

The saga continues!



Coming out in August.

This issue contains the 12 page story "Long Night's Journey Into Day," illustrated by Frank Chocro and Basilio Amaro, that concludes in the issue long story for #3. In it our young heroes travel to an amoral world where the only law is the one you yourself enforce. In one eventful night they become embroiled in a three-way power struggle.

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The Final Cycle: Part 1 is a black and white, monthly four issue mini-series. Issues #2-4 will average 24 story pages for \$1.75.

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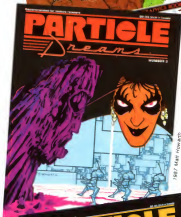
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